

MUSICAL FETTER

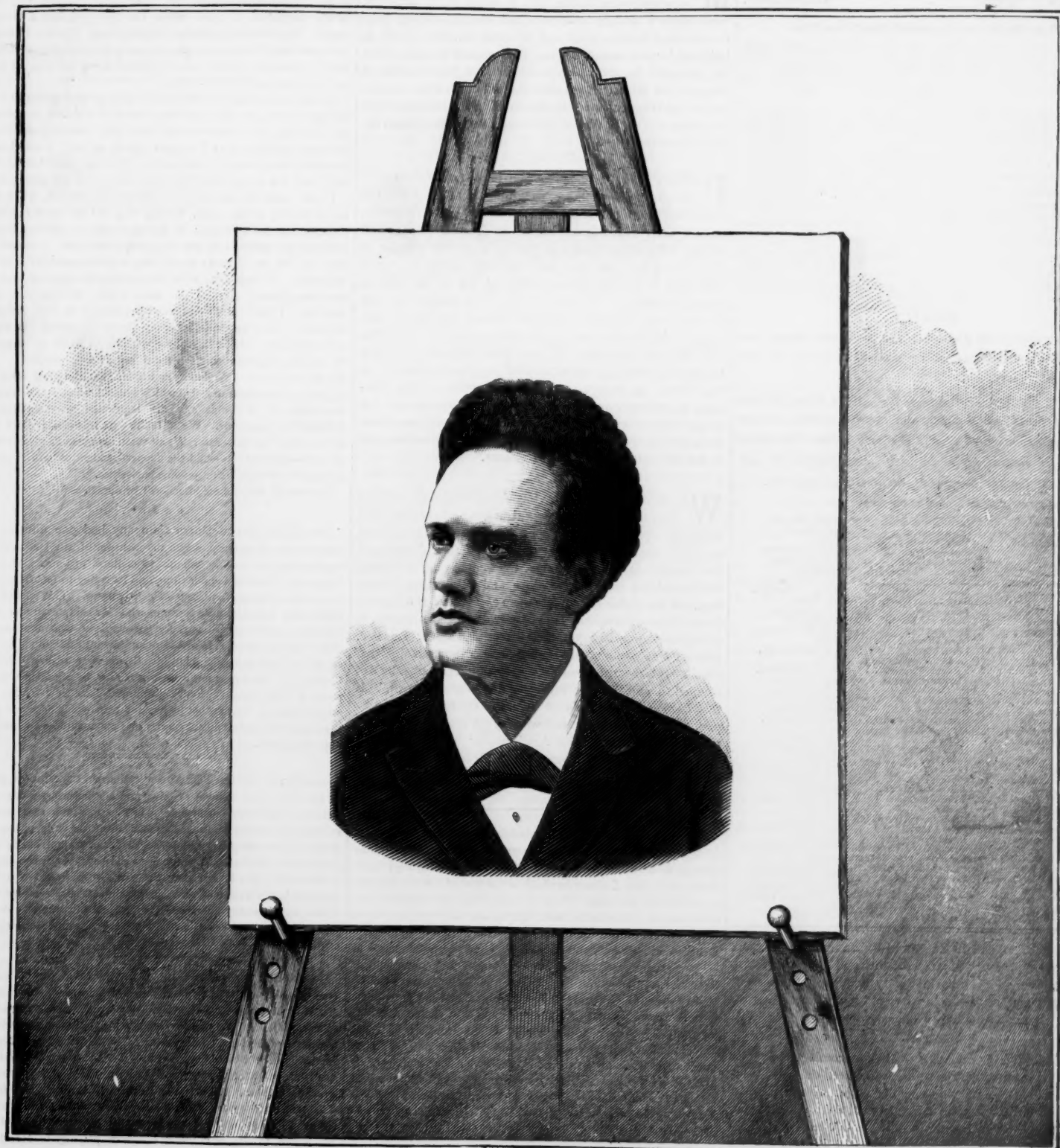
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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WILHELM JUNCK.

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Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past four and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti, Semblich, Caroline Nilsson, Scalchi, Trebelli, Marie Rose, Anna de Bellocca, Etelka Gerster, Nordica, Josephine Yorke, Emilie Ambros, Emma Thursby, Teresa Carreño, Kellogg, Minnie Hauk, Materina, Albani, Annie Louise Cary, Emily Winant, Lena Little, Muriel-Celli, Chatterton-Böhner, Mme. Fernandez, Lotta, Minnie Palmer, Donald, Marie Louise Dotti, Geistinger, Fursch-Madi, Catherine Lewis, Zélie de Lussan, Blanche Roosevelt, Sarah Bernhardt, Titus d'Ernesti, Mr. & Mrs. Geo. Henschel, Charles M. Schmitt, Friedrich von Flotow, Franz Lachner, Heinrich Marschner, Frederick Lax, Nestore Calvano,	Ivan E. Morawski, Clara Morris, Mary Anderson, Sara Jewett, Rose Coghlan, Chas. R. Thorne, Jr., Kate Claxton, Maude Granger, Fanny Davenport, Janaschek, Genevieve Ward, May Fielding, Ellen Montejo, Lilian Olcott, Louise Gage Courtney, Richard Wagner, Theodore Thomas, Dr. Damrosch, Campanini, Guadagnini, Constantin Sternberg, Dengremont, Galassi, Hans Balatka, Arbuckle, Liberati, Ferranti, Anton Rubinstein, Del Puente, Joseph, Mme. Julia Rive-King, Hope Glenn, Louis Blumenberg, Frank Vander Stucken, Frederic Grant Gleason, Charles M. Schmitt, Robert Volkmann, Julius Rietz, Max Heinrich, E. A. Lefebvre, Ovide Musin,	William Mason, P. S. Gilmore, Neupert, Hubert de Blancq, Dr. Louis Maas, Max Bruch, L. G. Gottschalk, Antoine de Kontski, S. B. Mills, E. M. Bowman, Otto Bendix, W. H. Sherwood, Stagno, John McCullough, Salvini, John T. Raymond, Lester Wallis, McKee Rankin, Boucicault, Osmund Tearle, Lawrence Barrett, Rossi, Stuart Robson, James Lewis, Edwin Booth, Max Treuman, C. A. Cappa, Montegriffo, Mrs. Helen Ames, Marie Litta, Emil Scaria, Hermann Winkelmann, Donizetti, William W. Gilchrist, Ferranti, Johannes Brahms, Meyerbeer, Moritz Moszkowski, Anna Louise Tanner, Filoteo Greco, Wilhelm Junck,
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THE translations into English of Italian librettos are, as a rule, ridiculous and faulty. When will some impresario with brains employ a reliable literary man to do this work of reform and translate the Italian poetry into English verse? It can be done and should be done.

WE had the pleasure last week of becoming personally acquainted with Mr. Joseph Bennett, the most celebrated, and acknowledged to be the ablest of the musical critics of Great Britain. Mr. Bennett, whose health has been affected by over-work, has by the advice of his physician taken a vacation of several months, which he intends spending in the United States and Canada. We sincerely hope that the trip and relaxation will benefit him and will enable this gentleman to resume soon his important vocation, as good and reliable musical critics are scarce and can-

not well be spared in England, as well as on this side of the Atlantic.

WE wish to thank our Italian confrères for their frequent kindly notices of THE MUSICAL COURIER, and the credit they give us when copying or translating from our columns. It is the endeavor and wish of the proprietors of this paper to be strictly eclectic and impartial. We have no "hobbies," and simply praise and admire all good music indistinctive of schools. Great musicians do not clash. There is ample room for all.

LOVERS of musical literature are anxiously awaiting the publication of Professor Macfarren's promised memoirs, which will undoubtedly teem with new and interesting matter. Mario's souvenirs are in preparation, and it is said that the great tenor Tamberlik will shortly make his debut as an author. It is a great pity that famous artists do not keep notebooks as a rule. Imagine the pleasure of reading such a book as "Souvenirs" by Malibran, or Lablache!

MUSICAL critics ought to bear in mind, when reviewing new orchestral works, that it would be a matter of great regret if modern composers had learned nothing from the scores of Berlioz, Liszt and Wagner, to whom music is indebted for new sound-effects. They should remember that the immortal Mozart, in his works, betrays the influence of Porpora and Haydn; Beethoven learned much from Mozart, and as for Wagner, he shows his intimate acquaintance with the scores of Gluck, Weber, Marschner and Meyerbeer, the Jew, whom he ridiculed!

PIANISTS of all kinds, great and small, and piano teachers good and bad, are swarming in New York, the former without much opportunity of being heard in public, and the latter with still less chance of securing pupils; and yet the influx from Europe as well as from the interior of this country does not stop, as everybody seems to regard New York as the sole place worthy of his or her special sphere of activity. That this mistake is a ruinous one for the talent and purses of many pianists and teachers is self-evident, and the new-comers, as well as many of those who now tread the pavement of New York without a suitable occupation, would do better to profit by Greeley's advice to "go West," or, in fact, in any other direction of the compass, as the larger and smaller cities in the interior are not at all overcrowded with good or even fair musicians of any kind, and the living there is cheaper, as well as the demands of the public less critical and exorbitant.

WE sincerely hope that the senseless chatter which is kept up in the boxes by vulgarians and shoddies who attend the opera will be stopped this season. These bores go to the opera to talk and to show off their dresses and bad manners at the same time. Occasionally an indignant member of the audience will rise and silence their jabbering, but the public should hiss them *en masse*. If this is not done things will degenerate into as bad a state as existed in Italy years ago. In 1832, the great critic, Signor Paloschi, writes: "People ate their suppers in their boxes and played cards. If a favorite tenor entered to sing a cavatina, he was listened to and then the eating and talking continued." If this fashion were introduced here, the shoddies would surpass the Italians of 1832, and we may yet see a game of lawn tennis in the lobby of the Academy, or a quiet rubber of whist in the balcony boxes of the Metropolitan. If this occurs, the singers will have a right to play base-ball on the stage. *Perchè, no?*

—The new hall of the Philadelphia Musical Academy, on Spruce street, above Sixteenth street, was opened Saturday evening with an excellent concert. The hall is a fine large apartment, which Mr. Zeckwer has built at the rear of the building occupied by the Academy. It is of ample size for chamber concerts, and is comfortable, well lighted and well adapted to its purposes. It contains an organ and other necessary accompaniments of a music-hall, and will prove a great addition not only to the general equipment of the Academy but to the general musical festivities of the city. The concert was opened by David D. Ward with a Handel concert upon the organ, and the programme included piano solos by Mr. Zeckwer and Mr. Grischow, a solo on the cello by Mr. Henning and on the violin by Mr. Van Zelder, and songs by Miss Vinnott and Mr. Gilchrist. The last number was a trio for piano, violin and violoncello, composed by Mr. Gilchrist. The trio is in four movements of the prescribed form and contains many passages of interest and beauty. It was beautifully performed by Messrs. Zeckwer, Van Gelder and Henning.

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THE RACONTEUR.

SOMETIMES wonder what the world would do without the idiots in it. It might lose some annoyance; it would certainly be deprived of a good deal of diversion, particularly in the musical line.

I was listening to "Ernani" at the Star Theatre the other night, accompanied by a genial gentleman. Just behind my friend sat a fat, complacent Englishwoman of some forty summers, laying pretensions only to twenty-eight. At my right a frizzle-haired, mustached, cane-carrying, cracked-brained, perfume-scented German-Spanish-Hebraic-Italian was seated.

All went comparatively well, with a stray spasm occasionally from the frizzled humanity at my right, and an "Oh, very bad, very bad," from the dressed beef behind my friend, until the great finale of the third act was reached.

Then there came a change. The painted embodiment of years, diagonally behind me, evidently apprehending that her neighbors would fail to discover that she was "up" on "Ernani" and "down" on those about her, began singing the aria with a sweetness reminiscent of the melodies of the "Three Crows" and full of foreboding for the happiness of the human race assembled in the Star Theatre.

She did not sing at the top of her voice, but beyond the tip-top of the patience of those about her. Her voice was low, very low in the estimation of those whom she thus took into her confidence. And she had the kindest of intentions. Yet she drowned the notes from the stage, or gave them such a blending as might baffle a Beethoven sonata when its sound-waves are crashed into by the wailings of a horse-fiddle.

I turned around and looked at this musical philanthropist; so did my friend, so did our neighbors; so did her neighbors. She, however, was imperturbable, and kept humming and singing away until long after I stopped gazing at her. I concluded that there was a mistake somewhere; that she had "hired the hall," and the company on the stage was one of her accessories.

I had made up my mind to accept this version, when the curled darling at my right, fearing that the fat beauty would distance him in a display of intimacy with the Muses, began whistling an imitation of the stage representation. I looked at him; so did my friend; so did my neighbors and my friend's neighbors. He kept faith with his own whistle, however, and his own impudence. He did not move a hair; he simply sat and whistled. I tried to sit on him with a frown; he only whistled the more. Then he shouted "bravo, bravo!" toward the stage and at himself. He had a really good time of it all by himself. So did the Englishwoman. So did my friend. So did I. So did our neighbors. We finally concluded that the most interesting part of the show was that which centred around the frizzled descendant of Romulus and the legitimate representative of William the Conqueror. We all fell in with this idea and got lots of fun out of the side-show. We all voted the obese Englishwoman of forty—more or less—and the dapper pendant of cast-off musical lore at my right, real, genuine curiosities.

And we all called them idiots—all by ourselves.

The Milan Grand Opera Company had one difficulty to contend with in this city, which the manager of any Italian opera organization will find it difficult to contend against. What we facetiously term the *bon ton* turned up its trying-to-be aristocratic nose at the company and kept diligently away. This part of our community has cast in its fortunes with Mr. Mapleson and will, therefore, quietly ignore any foreign manager who presumes to offer it Italian opera. It will also patronize the Metropolitan because it is "the thing." Had Mr. Barton Key realized that his "company" was by no means *comme il faut*, he would have taken many a long breath before he ventured into New York. He ought to thank heaven that he has not been weighed down with the contumely which he has quietly had put upon him by fashionable New York.

—Dr. S. Austen Pearce, our esteemed contributor, gave, at the New York College of Music on last Saturday morning, a lecture on Brahms's new symphony in F. The interesting and instructive exposition comprised an analysis of the score, characterization of instruments, ground-plan or form, mental effect, comparison with Beethoven's symphonies and psychological consistency of the work. Dr. Pearce does not give, with the aid of instruments, a performance of any one movement, as attempted elsewhere, but he makes quotations (in the form of pianoforte sketches) of those passages that illustrate the course of his arguments or critical remarks.

—A matinee representation for the relief of the sufferers by the cholera in Italy was given by a number of artists at the Academy of Music on Thursday. The programme was pleasing to the audience. Among the singers, Signor Giannini, who interpreted "Celeste Aida," was notably successful, and Signora Maria Peri, who was heard in a waltz by Logheder, was also heartily applauded. Signora Adèle Cornalba danced with her wonted grace and brilliancy, and was recalled with great fervor. The audience laughed immoderately over the comicalities of Mr. Frank Lincoln, and lent a delighted ear to the violin playing of M. Musin, to Signor Liberati's cornet playing, to Mr. Mills's piano solo, and to the vocal efforts of Mlle. de Lussan, Miss Juch. Miss Walker and Signor Serbolini. The representation occupied three hours, and was quite numerously attended. The orchestra was poor.

A Manager's Woes.

You ask me tidings of my troupe
Famed for their vocal snatches,
And why I gain my daily soup
To-day by peddling matches.

I'll tell you, for the tale is sad,
I never knew a sadder;
And if you saw a man who's mad,
'Tis I, and no one madder.

My Dutch soprano, fat and gay,
Who came here in the Herder,
Is now at Blackwell's Isle, they say,
For fierce and bloody murder.

My tenor married her, you know,
Forgetting quite the parson;
And he went up some time ago
For blasphemy and arson.

The baritone? Oh, he's all right;
He simply got elated,
And drinking whisky-straight all night,
Became intoxicated.

But the poor basso, he whose note
Rang out in "Rigoletto,"
I grieve to say has cut his throat
With Mapleson's stiletto!

The chorists with garlicked breath,
A gang you'd think quite placid,
Resolved in calm to badger death
And drained some prussic acid.

While my contralto, seeing this,
Desired celestial glory,
And jumped into the realms of bliss
From out a second story!

No one remains except myself,
And life I cannot cherish;
I'll take some poems from the shelf
And, reading them, will perish.

CUPID JONES.

Woman in Music.

BY AMELIA ENDE.

AMONG the popular topics of the present, perhaps none is as often discussed as the sphere of woman, the circle of occupations for which she is fit, and especially her relation to science, art and letters. But the more the subject is investigated, the more one is led to think that the problem which was endeavored to be solved is as far from solution as ever. The question, "Is woman capable of producing works of art which can stand comparison with the creations of man's spirit?" is affirmatively answered by a few, while it is positively denied by an overwhelming majority. In such a state of affairs it may seem well-nigh impossible to arrive at a satisfactory conclusion, and undoubtedly numerous efforts to prove either side of the question are given up on account of the contradictory arguments which obstruct every pathway and bewilder the minds of those who seek the truth. However difficult the task may be to furnish material for settling this question, it ought not to be left undone, for only by a co-operation of all persons interested in the issue can the desired result be obtained. The result in this case is equivalent to an accumulation of proofs that woman has, in spite of the unfavorable circumstances attending her mental development, actively engaged in producing works of art, and that in future she probably will produce works that can be ranked with those of the greatest artists.

In literature, the fine arts, and even in science, woman's position is well defined, and the result is obvious. We have books which give account of the literary women of each country, of the female artists of all ages, of celebrated actresses. We have opportunity daily to hear the praises of George Eliot, the thinker; of Mary Somerville, the scientist; of Madame de Staël and George Sand, the novelists; of Elizabeth Browning and Felicia Hemans, the poets; of Rosa Bonheur, Angelika Kaufmann and Harriet Hosmer, the artists. We see that these women are admitted into the ranks of their masculine co-workers as equals, and are acknowledged to possess what was formerly denied to them, viz., *genius*.

There is only one art in which women apparently have not reached that stage of development which is termed the "creative." This art is music, and it is but lately that it has been endeavored to disclose the true relations of woman to music. The honor of this attempt is due to Mr. George P. Upton, the musical critic of the *Chicago Tribune* and author of the essay "Woman in Music." Everybody is aware of the active part which woman has played in the world of tone as *interpreter*. Mr. Upton assigns to her as important a position, by convincing us that she deserves equal credit as *inspirer*. But where are the women who in the field of musical composition have proved their ability as *producers*?

We must confess that there is no female composer of genuine greatness; none who will rank with the tone-masters even of the second class. But this does not prove woman's inability. Out

of the multitude of composers given in musical encyclopædias we can select comparatively few as such who have become known to us by their genius, and the women who are named as composers will in number scarcely reach the proportion. Now we know that hundreds of works of ephemeral value must be written before a masterwork of permanent merit is produced by some great mind. Woman's participation in the domain of musical art having been so slight, how can we expect her to produce works which can place her on an equal footing with man? Furthermore, we must consider the limited musical education woman generally receives—her being confined in most cases to studying singing or piano playing, without ever receiving instruction in the scientific branches—in harmony, counterpoint, &c. Many will reply that woman had had as much opportunity as man to prepare herself for musical composition; but that is a mistake. A woman's study of music was and is still more or less regarded as an ornamental accomplishment. Even when it is to be adopted as a profession, the course of study rarely includes the theory of music; and when a thorough knowledge is acquired by a dilettante, it is in most cases dropped as soon as matrimonial duties or maternal cares appear.

There are many other unfavorable circumstances which may in some cases prevent a woman from actively engaging in musical composition. They are based upon some peculiarities of woman's character. Being very ably discussed in Mr. Upton's book, they need no comment. There is one point, however, in which I can not agree with the spirited author of "Woman in Music." On page 23 he speaks of the "inability of woman to endure the discouragements of the composer, and to battle with the prejudice and indifference, and sometimes with the malicious opposition of the world." It seems to me that the same struggles with adverse fate which embitter the lives of the composers are found in the lives of poets and artists, in fact in the lives of all persons who dare to rise above mediocrity. Since there have been women who in the realm of art and letters did not succumb under the difficulties which beset their path, why should they be unable to do the same in music?

But the aim of my paper is not to enter into subtle psychological investigations concerning the mental faculties of woman, but to show that a greater number of women than is generally suspected, have composed, and that some of them have achieved successes which give us reason to believe that woman in some future time, even though it may yet be distant, will be able to enter into competition with man, also in this, apparently, his exclusive domain in art.

Mr. Upton has appended to his book a list of forty-three composers, among them some whose names are familiar to all. There is Corona Schroeter, the gifted singer and adored favorite of the court of Weimar in the last century, who published twenty-five songs, among them the first music to "Erliking." There is also Lucile Gretry, a remarkable premature talent, who lived in Paris about 100 years ago, and was the author of two operas and a number of less pretentious compositions before the age of fifteen, at which she died. There too, we find Anna Amalia, Princess of Prussia, who possessed such extraordinary knowledge in the theory of music, and such skill in composition, that Kirnberger, her teacher, and one of the greatest musical savants, quotes passages from her works as model examples. Fanny Henselt, the talented sister of Mendelssohn, and Clara Schumann, the wife and co-worker of Robert Schumann, also receive mention.

In a collection of model compositions published by the latter in the *Neue Zeitschrift für Musik*, Clara Schumann and Pauline Garcia figure as contributors of piano and vocal music.

Failing to find a number of names which deserve equal attention with those spoken of above, I have ventured to complete the list by the addition of eighty more. Following the example of Mr. Upton the names are arranged chronologically.

The sixteenth century is represented by three Italian composers: Maddalena Casulana (madrigals), Victoria Alcott (madrigals), Corona di Somertie (sacred music) and one of France: Claneline de Bourges (various works).

The seventeenth century still seemed to favor Italy. Orsina Vizzani (songs), Margarita Gozzolani (eight-part psalm) and Isabella Leonardi (sacred music) belong to that country. Mme. de Mezangères (piano music) to France, Anna Margarethe Meisterin (chorals), to Germany.

The eighteenth century shows a remarkable spread of the knowledge of music. An encyclopædia consulted to that effect furnished me the following names:

Italy: Maddalena di Sirmen (*née* Lombardini), Juliane Reichardt (sonatas and songs), a remarkable violinist and singer, and pupil of Tartini, whose violin and chamber music works are said to possess both energy and brilliancy of style—and Regina Strinasacchi, also a violinist and composer for the violin, to whom Mozart dedicated a piano-violin sonata in B.

Germany: Regina Gertrud Schwarz and Adelheid Eichner, the song writers; Countess von Ahlefeldt, the author of some ballet music; Josephine Kantzler (songs, piano and chamber music); Josepha Müller Gollenhofen (opera, harp and chamber music); Baroness Meyer and Wilhelmine von Troschko, writers of piano music; Marie Antonia, princess of Saxony, author of an opera, and, probably the greatest of these, Sophie Hässler. She was the wife and pupil of Johann Wilhelm Hässler, the composer, wrote songs and piano music, and in the absence of her husband was conductor of the Philharmonic Concerts at Erfurt.

France: Mme. de Musigny (romances), Marie Anne Quinault (motets); Mme. Simon-Candeille (opera and piano music), Mme. Delaval (harp music), Mlle. Dezède (opera).

England: Elizabeth Burlington (songs and piano music); Mrs.

Jordan, singer at Drury Lane Theatre, London, author of the popular song, "The Blue-bells of Scotland."

Holland: Mlle. Broes (piano music).

The nineteenth century comes to us with a host of names, distributed among the different countries as follows:

Spain: A. S. Leonard (various compositions).

Belgium: Caroline Samuel (songs and piano music).

America: Orleana Anderson-Boker (eight-hand arrangement of Spohr's and Mendelssohn's works).

Poland: Marie Szymanowska, Clementine Grabowska and Countess Komorowska (piano music).

Norway: Agathe Grondahl and Emma Freyre (songs); Friederike Egeberg (songs and piano music).

Italy: Signora Gerbina (an eminent violinist and composer for the violin); Carolina Nicolini, *née* Pazzini (operas); Marianna Sessi (songs).

France: Marie Bigot, Mme. de Grammont, Mme. Hérault and Wilhelmina Clauss-Szawady, the eminent pianiste (piano music); Mme. Puget, Mlle. Deshayes, Hortense, the mother of Napoleon III., and Malibran, the great singer (songs); Mme. Duchambé (romances); Jeanne Devisme and Henriette Beaumesnil (operas); Stephanie de Guris (harp music); Caroline Wuiet (songs and piano music); Mme. de la Hye (operas, masses, piano music); Mme. de Grandval (symphonic fragments and a cantata), and Mlle. Holmès (cantata).

Germany: Bettina von Arnim, the Sibyl of Romanticism, as she is called in German literature, deserves mention as a composer of songs, though probably they are inferior to the works of the eminent vocal teachers Emilie Zumsteg and Louise Reichardt; Anna Bockholtz-Falconi; Caroline Wisender, founder of a music school in Braunschweig; Fräulein Stollwerck and Sophie Wilhelmine Hebenstreit, the song writers. All of these, however, are probably surpassed by Josephine Lang, whose unpretentious works are said never to sink to the level of mediocrity. Catharina Cibbini, Catharina Lambert-Mosel, Elise Bachmann, Fanny Gaschin, *née* Rosenberg, Julia Baroni-Cavalcabo and Constanze Geiger are writers of piano music; Sara Heinze is noted for her excellent piano arrangements of Sebastian Bach's and Richard Wagner's works; Louisa Jappa, author of an opera, piano and chamber music; Johanne Kinkel, *née* Matthieux, the wife of Gottfried Kinkel, wrote an operetta, a cantata and numerous songs; Caroline Krämer (piano and clarinet music); Helene Liebman, *née* Riese (chamber music); F. M. Schreiner (songs and piano music); Mme. Pott (author of a grand mass and chamber music); Elise Filipowicz (violin music); Caroline von Seckendorf (songs and piano music); Aline Hundt is the author of songs and a symphony in G minor, the performances of which she conducted herself; Emilie Meyer has written over 1,000 various compositions, some of considerable merit, as the "D dur Violin Sonata" and "B dur Symphony," which have been frequently played by Liebig's orchestra in Berlin; Ingeborg von Bronsart, *née* Stark, perhaps the best known of all, is the author of an operetta, "Jery and Bätely," the book being Goethe's play by that name, and of an opera, "König Thiarne," the text being written by Hans von Bronsart, her husband, himself an accomplished musician and Intendant of the Royal Theatre of Hanover, and Friedrich Bodenstedt, the German poet. Besides these works, she published a number of songs and piano music.

As writers on theory and history of music we must mention Frl. von Freudenberg, the author of a book on thorough bass (Leipzig, about 1728); Countess Bowr ("Histoire de Musique"), Lara Spencer ("Harmony"), Mme. Claire Hendle (work on the "Technique of Singing"), Johanna Kinkel, *née* Mathieux letters on "Piano Instruction"), Louise Otto, the first who made use of the Nibelungen legend in an opera text and the author of several articles on music, among them one on "The Mission of Art"; Matilde Marchesi, the eminent vocal teacher ("System of Vocal Instruction"), La Mara, author of "Musikalische Studienköpfe," "Musikalische Gedankenpolyphonie," and translator of Liszt's book on Chopin; and lastly, one of the most learned musical women of this age, Lina Ramann, the principal of a music school in Nuremberg, and author of "System of Instruction in Music," a book on "Handel and Bach," a biography of Liszt, an essay on Liszt's oratorio, "Christus," and other works.

To avoid misunderstandings, I would add that I have omitted, among the female composers, all those whom I ascertained to be the authors of pieces *à la* "Maiden's Prayer."

As a further proof that woman is not totally indifferent to and incapable of grasping the abstract in music, I would mention, that when Wilhelm Tappert, a prominent musical critic and savant, asked the readers of the *Musikalische Wochenblatt*, in Leipzig, to bring him examples of the early appearance of a certain chord, a woman was the only one to comply with his demand, while the host of harmonists, theorists, musical historians and other professional people were silent.

The fact that woman entered the field of musical composition at a time when her general education was yet quite defective, when the shackles of prejudice, even more tightly than now, clasped her and held down every individuality that attempted to rise above the average mind; the fact that woman, then and now, when a better time is dawning, has achieved successes, acknowledged even by her masculine contemporaries—these facts cannot be denied. Are they so discouraging that woman should be forever denied the faculty of creating new musical thoughts?

Qui Vivra Verra!

—Saville Clarke's operetta, "An Adamless Eden," will be produced at the Comedy Theatre, November 21.

PERSONALS.

HERR WILHELM JUNK.—Herr Wilhelm Junk, who made his first appearance before a New York audience a few days ago, at the Thalia Theatre, in the part of *Lionel*, is one of the most prominent of German tenors. For the last four years he has been first tenor at the Berlin Royal Opera House, and the press of that city speak of him as being possessed of a powerful and yet very flexible voice and of extraordinary histrionic ability. The impression he created upon the crowded audience at the Thalia Theatre last week was a very favorable one, and he was received with great applause. We hope soon to hear Herr Junk also in concert and amid better surroundings than those prevailing at the theatre in the Bowery. The picture on our front page this week is an excellent likeness of Herr Junk, who is still a very young artist.

TOO EARLY A DÉBUT.—Mierswinski has been engaged for Vienna, where he will appear in his one good role, *Arnold*, in "William Tell." Mierswinski made his débuts too soon, when he was too young. Had he postponed them until he had finished his studies he would have been the first tenor living. He cannot phrase, and his *ss* are by far too sibilant. His faulty method marred his career in Paris.

SESSI IN FRANKFORT.—The once famous soprano, Sessi (Baronne Erlanger) is residing in Frankfort. She created quite a sensation in Paris just before the war (1870). She had one of Donizetti's best operas revived for her, "La Regina di Golconda," and sang its lovely music in the most charming manner.

SO HE OUGHT.—The new tenor, Cardinale, ought to sing Bishop's music to Pope's verses on the young *Priest* in "Favorita."

PATTI EMBELLISHED BY ROSSINI.—The embellishments used by Patti in "Semiramide" were expressly composed for her by Rossini, a few years before he died, and the cadenza she introduces in "Aida" was written by Verdi for her.

DEATH OF REICHARDT.—Gustav Reichardt, the composer of the music for the famous song, "Was ist des Deutschen Vaterland," died in Berlin on November 4. He was born in 1797.

GAYARRE AND "IL DUCA D'ALBA."—The famous tenor, Giuliano Gayarre, has been singing lately in Spain his great rôle of *Marcello* in Donizetti's posthumous opera, "Il Duca d'Alba." He created the part in Rome two years ago, Bruschichiatti being the *Amalia*. Why this beautiful work has not been produced by Mr. Mapleson is a mystery; but so long as people will crowd the Academy to hear old operas, we suppose he is not to blame. At all events, if Mr. Maretzek or Mr. Strakosch were at the head of affairs, "Il Duca d'Alba" would have been given a few months after its production in Italy. The tenor rôle is superb, and there is a romanza in Act 4, "Angiol casto e bel," which can rank with "Spirito Gentil" in "La Favorita." Donizetti did not live to complete the orchestration of this opera, and this work was done by his pupil, Signor Matteo Salvi, a composer of talent.

BATTU ENGAGED TO LABLACHE.—Mlle. Marie Battu, the original *Ines* in "L'Africaine" (1865), is engaged to marry Mr. Domenico Lablache, a relation of the great basso. Mlle. Battu sang at the Grand Opera, Opéra Comique, and at the Italian Opera. She is an excellent artiste, and excelled in "Masaniello."

SUBSCRIPTIONS TO MASSÉ'S MONUMENT.—The subscription for Victor Massé's monument has already reached the sum of 7,000 francs. Capoul and Faure each sent 100 francs. Massé wrote his "Paul and Virginia" for Capoul, and the tenorino should have given more than twenty dollars, being very rich.

TRAITS OF BRIGNOLI.—The sudden death of Signor Brignoli recalls many anecdotes of the regretted singer. He was singularly superstitious, and believed as firmly in the evil eye and *jettatura* as any Neapolitan lazzarone. He wore the usual coral charms in the shape of a stag horn to ward off the attacks of the devil, and he had antlers for the same purpose in his dressing-room. He dreaded the number thirteen and the day Friday as much as Rossini—and the great maestro was right, because he died on Friday, November 13, 1868. Brignoli was always a poor actor—a stick, in fact—and his peculiarities and mannerisms were many. We remember once, when he sang in "Robert," the leading ballerina (Auréli), a charming woman, tempted him in vain by her ardent glances and dainty pirouettes. Brignoli stood like a statue, instead of indulging in expressive pantomime. The effect was ridiculous, when suddenly he aroused himself, made a grab at Auréli, and much to that lady's surprise, kissed her with such gusto that the smack was heard all over the house. A round of applause greeted this unexpected osculation. Brignoli was not a gourmet, but a gourmand, and his legendary dish of sixty lamb chops at a sitting is not an invention. He with Susini, at supper, was a sight to behold, and the genial basso was generally worsted by the silver-voiced tenor.

DEATH OF ERMINIA FREZZOLINI.—Erminia Nencini Frezzolini, whose death is announced from Paris, was a well-known singer twenty years ago. She was born at Viterbo in 1820, and made her first appearance at Florence in 1838. She rapidly acquired a reputation, and in 1842, after singing in several Italian cities, she appeared as prima donna at the Royal Theatre in London. Returning to Italy, she sang there for five years, and then went to St. Petersburg, where she remained a great fa-

vorite until 1850. Before visiting Paris in 1853 she sang in Spain for three seasons. At the close of her fourth season in Paris, in 1857, she came here, and with M. Vieuxtemps made a tour of the United States. Her soprano voice was of wide compass, although her middle notes were somewhat deficient in sweetness and power. As an actress she possessed marked ability. Her reputation was founded on her interpretation of Mozart, Bellini, and Donizetti. This was confirmed by her rendering of Verdi's works, to which she devoted herself with an ardor that brought fame to the composer as well as to herself.

A MONUMENT FOR BRIGNOLI.—A public appeal has been made for subscriptions to purchase a grave and monument for Pasqualino Brignoli, the dead singer. A committee of his friends has been formed to raise money to purchase a plot in Woodlawn Cemetery. Subscriptions may be sent to Mr. C. Frank Chickering, No. 150 Fifth avenue, the treasurer of the fund.

M. GODARD'S OPERETTE.—MM. Adolphe d'Ennery and Armand Silvestre have written a libretto for M. Cavallo, of the Opéra Comique, who has placed it in the hands of M. Benjamin Godard, the well-known *chef d'orchestre*, who will compose the music. The operette is called "Les Têtes Rondes." As Benjamin Godard is one of the most gifted of the modern French school of composers, something really good ought to be the result.

PRAISE FOR MR. RUMMEL.—Mr. Franz Rummel, the eminent pianist, was the soloist at the first symphony concert of the royal court orchestra of Berlin. He interpreted the Schumann concerto, and the Berlin papers are unanimous in their praise of the performance. The *Deutsches Tageblatt* says: "His performance had nothing of the furious virtuoso style about it, but the phantastic element of the first movement was interpreted just as finely as the fanciful poetry of the second and the amiable humor of the last movement. Continued applause rewarded the truly artistic rendering of the magnificent work."

RAFF'S MANUSCRIPT.—Joachim Raff has left no less than four posthumous overtures, the manuscripts of which the widow of the great composer has given to the Weimar Court Orchestra, which will perform these valuable works for the first time under Hans von Bülow's direction.

Casino Entertainments.

IF device, scenery, stage appointment, a capital chorus, a good orchestra and conductor, all crowned with a strong cast, could make a success of an opera, "Nell Gwynne" would assuredly add another success to the efforts made by the Casino management to delight its patrons. Unfortunately this last work of Planquette's presents too many difficulties for the strong combination of cast and stage-setting presented at the Casino, to overcome.

And we say this with extreme regret. We watched the opera from act to act in the strong hope that the mediocre music, handicapped with an exceedingly bad libretto would burst its bonds and disclose that variety of melody, at least, and that shifting combination of music and scenes which constitute the life and *raison d'être* of comic opera. The hope was vain. "Nell Gwynne" is lacking in melodic value; it is fatally defective in libretto, in the opportunity so essential for the depiction of character, in light and shade, in fact in the main requisites for a taking effect.

Planquette, judging from his "Nell Gwynne," produced at the Casino on Monday night, seems to have been relegated to that by no means small band known as "one-opera" producers. He found expression for the length and breadth of his musical nature in the "Chimes of Normandy," and therein the composer's skill found its glory and its tomb. His muse meanders meanly along in "Nell Gwynne," content with commonplace, apparently never dreaming of flying into the upper air.

However, had the composer been abetted by a good librettist, a transformation might have been effected; for few judges discern to how great an extent a good libretto aids a comic opera; it transforms whole scenes and especially affords golden opportunities to good actors wherein they may develop delight for an audience. Mr. Farnie was given almost nothing in "Nell Gwynne" whereon the hungry actor may feed his dramatic soul. The characters are well-nigh colorless, and the dialogue is abominable. There are double meanings introduced in the words which are really offensive to good taste, and it is a matter of wonder that they were ever tolerated by so clean-handed a management as that of the Casino has hitherto shown itself.

The plot of a comic opera is of minor importance; yet no plot at all—a mere succession of scenes—is preferable to the impentable combination of events which Mr. Farnie probably desires to pass for a plot in "Nell Gwynne." However, that could all be passed by did he not inflict so cheap a libretto upon the public.

One would suppose that the dashing Nell Gwynne of history might afford Mr. Farnie some ideas for his treatment of the character; yet her name is the most of her in his treatment of the subject. Mme. Cottrelly made all of her that could well be got out of the expressionless character offered by the librettist. Digby Bell treated the *Beadle* with the same vocal gymnastics which he has applied over and over again. Mr. Ryley had the same stoop, employed the same gestures and the same vocal mechanism which he has patented for most of his performances. Laura Joyce Bell, who always acts with intelligence, gave *Lady Clare* far more favor, in the eyes of the audience, than Mr. Farnie seems capable of conceiving. Ida Valerga afforded the best part of the solo musical entertainment, the "tic-tac" solo being

well given. Miss Irene Perry threw an abundance of individuality into *Marjorie*.

"Nell Gwynne" is assuredly far inferior to "The Beggar Student," "Falka," the "Merry War," and other light operas wherewith the Casino has given the public so much musical and dramatic pleasure. The house was crowded on Monday night, and the patronage of the work will undoubtedly, as usual, be continued until the great clientèle of the Casino has been fully drawn upon. Predictions are as uncertain as the thermometer, of course. So the best we can do is to wish success to the Casino in its latest venture.

Mr. McCaull might be asked, in conclusion, whether it is a profitable method in finance to buy up what appears to be a "foreign success" and "go it blind" on that basis. We say nothing about art, for Mr. McCaull, like some other managers, may possibly prefer cash to art. He may some day discover by chance that art and cash, and possibly the brains of an American composer, are joined together for the good of the exchequer and the artistic reputation of the country, to say nothing of the fame of the manager who makes this discovery.

Master Banner on Sunday night fell behind his performances of the week before in breadth and power of treatment of his selections. The "Fantasia Caprice" of Vieuxtemps, while given with much task and skill, reminded one of the work of a youth instead of conveying the impression of the interpretation of the mature mind, and this in strong contrast with the remarkable playing of the violinist in the Mendelssohn concerto of the week before. Master Banner came in on the "home stretch" of the piece, however, at so terrific a speed that he carried the house with him. The Paganini concerto was given on about the same level of interpretation.

Miss Belle Cole and Mrs. H. S. Hilliard were well received, as usual. They are certainly painstaking artists. The orchestral work, which is never poor at these concerts, was lacking in the usual precision and steadiness given by Mr. Dietrich, due his absence and the necessity of consigning the baton to another, though experienced, hand. Gounod's "Ave Maria" was accorded an encore.

Mr. O'Mahony's Concert.

THERE was quite an array of talent enlisted for the above-mentioned concert, which took place on Monday evening, November 3, at Chickering Hall, before a very limited audience. Mr. O'Mahony's basso voice was not heard to particular advantage in comparison with the excellent voices of Miss Henrietta Beebe, Miss Hattie Clapper, Miss Annie E. Beeré and Miss Susie Canfield, all of whom took part in the programme, which was not a very well selected one and lacked the charm of diversity.

Besides the unsuccessful efforts of Mr. O'Mahony in several selections, Mr. Bayroffer's indifferent violoncello playing, and the too pretentious attempts of Miss Reilly at some difficult selections for the piano, assisted in making the concert rather monotonous.

Miss Beebe, one of New York's best sopranos, sang well, as usual, and pleased her auditors immensely. Miss Hattie Clapper, with her beautiful contralto voice, strengthened our good opinion of her abilities, commented upon on a previous occasion in the columns of this paper. Of Miss Susie Canfield we shall hope much, as she possesses a rich soprano voice; with careful attention she should soon become prominent. Miss Annie E. Beeré deserves special mention. She made a decided hit with her able rendering of Gounod's "Parlato d'Amor." Her voice is a contralto of unusual power. Mr. Geo. W. Colby and Signor d'Auria were the accompanists.

Benefit of Donnelly and Kerker.

MESSRS. DONNELLY AND KERKER, manager and musical director respectively of the Bijou Opera House, were given evidence of the devotion of hosts of friends on Sunday night. They all turned out and crowded the place in order to swell the "benefit" extended to these gentlemen. The first half of Miles & Barton sold the tickets; M. Antonio Pastor headed off deadheads at the place where the tickets ought to go, and fair nightingales of the stage, transformed into a "reception committee," added to the attractions of the occasion. The programme afforded songs by Misses Pauline Hall, Emma Carson, Florence Remister and Marie Vanoni; a comic scene from Mr. Richmond; instantaneous sketching by Messrs. Saronv, Thomas, Crane and Operti, and other diversions. The beneficiaries of all this spontaneous testimonial are fully deserving of it all. Mr. Kerker is a trained musician and conductor; Mr. Donnelly is an efficient manager. Success to you, gentlemen!

—Mr. E. E. Rice has arranged with the Messrs. Miles & Barton to furnish the Bijou Opera House with all its attractions through the rest of the season. He will bring out the various pieces, paying the expenses belonging to the stage department. Miles & Barton will conduct the front of the house, and the receipts will be equally divided. It was under such an arrangement as this that the theatre was originally opened with "Orpheus and Eurydice." It is now intended that Mr. Dixey and the "Adonis" company shall remain in this house until after the holidays, when Mr. Rice will bring out something new in the way of burlesque or comic opera.

ITALIAN OPERA.

At the Academy of Music.

"IL BARBIERE" was sung at the Academy of Music Monday evening on the occasion of the opening of the season of Italian opera. The audience was large, but to use a technical term, it was rather "black," and its manifestations of pleasure were neither very numerous nor very enthusiastic. Mme. Patti's *Rosina* is a familiar effort. It is undoubtedly an ideal performance, both in respect of singing and acting. The choice of the bolero from "Les Vêpres Siciliennes" for introduction into the lesson scene was not, however, particularly felicitous. This brilliant number has been given here in days bygone more showily and with greater effect. The general representation of "Il Barbiere" was respectable. Signor De Pasqualis (*Figaro*) is a new comer. His voice is a little hard, but he sings like an artist of experience and taste and, as a comedian, he is both vivacious and intelligent. Signor Cherubini repeated his familiar portrayal of *Don Basilio*, and unwisely yielded to an inclination to overdo the "business" of the personage. Signor Caracciolo was, as of old, the *Don Bartolo*. Signor Arditi conducted, and the ensemble went better briskly and impressively.

To-night "Il Trovatore" will be produced with Mlle. Riccetti, Signor Cardinali, Mme. Scalchi and Signor De Pasqualis in the cast, while Friday night "La Traviata" will be given with Mme. Patti as the special attraction.

At the Star Theatre.

The Milan Opera Company, on account of the election excitement and also, we are sorry to say, by reason of financial troubles, gave no performances during last week after the production of "Il Guarany" on Monday a week ago, until last Friday night, when "Un Ballo in Maschera" was produced in so finished a manner that it makes us regret doubly the departure of the company, which left for Washington on Saturday night, after having given a repetition of "Il Trovatore" as a good-by matinee performance to a fairly good house on Saturday afternoon. Let us hope that financial success will await the managers in their campaign through the country, as the company is really a good one in individuals as well as in ensemble, and as the performances deserve the public's patronage in a high degree.

There was quite a large-sized and exceedingly enthusiastic audience present on last Friday night, as Verdi's best opera of his second style, "Ballo in Maschera," has always been a favorite with New Yorkers, and some of the very best artists who have visited America have sung its passionate music. There is less triviality in "Ballo" than in any of Verdi's earlier works; the orchestration is very elaborate and rich, and the three leading roles are equally good. The plot, a very incoherent one, is the same as Auber's "Gustav III.," which was chiefly remarkable for its dazzling ball-room scene. Verdi's inspiration ceases in the last act, if we except Oscar's "Saper vorrete," but in the dramatic passages he soars to the grandest heights. Franchini, the original *Riccardo*, always remained the best, and after him rank Anastasi and Mazzoleni. In 1867 Nicolini was an ideal *Riccardo*, both in voice and action, but he is no longer able to do justice to the arduous role. Signor Giannini on the contrary was exceedingly good in this part, which he acted better than any previous rôle undertaken here by him. His singing also once more showed him as a remarkably fine and gifted artist with a powerful and well-trained organ. His laughing in the beautiful quintet "E Scherzo," although perhaps not strictly artistic, so pleased the public that this number had to be repeated and in the duet of the third act he was impressive by his power and passion. Signora Damerini was a really capital *Amalia* and her singing and acting was alike charming. Signor Wilman as *Renato* shared the honors of the evening with the above-named two artists and only Signora Mestress as *Ulrica* left aught to be desired. Her histrionic abilities are of a high order, but her singing is distressing on account of the incessant tremolo. The chorus and orchestra were both exceedingly good and as we said before the ensemble left nothing to be desired.

The repetition of "Il Trovatore" on Saturday afternoon does not call for any renewed mention as the performance was identical to the one spoken of in last week's issue of this paper.

Brooklyn Philharmonic.

THE first concert of this season of the Brooklyn Philharmonic Society took place last Saturday night at the Brooklyn Academy of Music before a very large audience, and the public rehearsal was not less numerously attended on the previous afternoon.

The programme was a very interesting one, and its interpretation under Mr. Theodore Thomas's masterly guidance and by an orchestra of over one hundred first-class musicians, was as near perfection as can well be imagined. The concert opened with Schubert's greatest work, his C major symphony, which has so often been heard before that no special mention is here needed. On account of what Schumann so tersely called the "heavenly length" of this work, Mr. Thomas omitted all repetitions and also somewhat hurried the tempo of the *andante con moto* and of the last movement. The execution, however, was flawless, and the woodwind especially did nobly. The vast audience applauded each of the four movements of the work and evidently enjoyed the performance greatly.

Mme. Fursch-Madi was the soloist of the concert, and made

her début with Beethoven's grand aria, "Ah Perfido," a work which calls for all the artistic qualities which this lady possesses. Her singing was full of dramatic fire, fine musicianly conception, and the charm that a good and rich organ lends. If it were not for a little unevenness in the upper register, the performance could not have been excelled. As it was, it deserves high praise and received due acknowledgment on the part of the public, which applauded vociferously. In the second part of the programme Mme. Fursch-Madi sang Liszt's beautiful "Loreley" song, and made no less a favorable impression in it than in the "Ah Perfido" aria. Her pronunciation, however, of the English version was rather poor, and the original lines of Heine in their unsurpassed native beauty would have been more acceptable to our ears, at least. The remaining orchestral numbers on the programme were a "Rondo Capriccioso" by Dvôrák, Wagner's noble and impressive "Parsifal" Vorspiel, and three fragments from his "Götterdämmerung"—namely, "Morning Dawn," "Siegfried's Rhine Journey" and the great "Siegfried's Funeral March." All these Wagner numbers were not new, and have been heard here before, and it only remains to say that they were rendered in a very perfect and thoroughly enjoyable manner. As regards the novelty of the programme, the Dvôrák rondo, it must be confessed that its orchestration is very fine and interesting; the thematic invention, however, is neither very beautiful nor very strong, and the forced seeking after originality only terminates in producing weirdness and *bizarrie*.

The Strauss Jubilee.

THE Strauss Jubilee has been the event of Vienna—even the production of Marschner's "Vampyr," at the Hofopernhaus, the same evening (Wednesday, October 15), was wellnigh forgotten by the Viennese in their zeal to do homage to their beloved waltz-king on the occasion of the fortieth anniversary of his activity as a composer and director. The performance consisted principally of acts from "A Night in Venice" and "Die Fledermaus," into which were also introduced the most popular numbers from "The Merry War," "Prince Methusalem," "Cagliostro," "The Queen's Lace Handkerchief," &c. Strauss directed personally the overture to "Indigo," and the first act of "A Night in Venice."

The enthusiasm of the audience knew no bounds, and when Strauss appeared, unexpectedly, during the intermission, and started "The Beautiful Blue Danube" waltzes, in gratitude, I suppose, of his generous reception, the multitude grew more frenzied than ever. But the climax of the excitement was reached at the close of the exhibition, when it was amply proved what Johann Strauss is to Vienna, in a series of ovations that simply beggars description. The applause was deafening—"bravos" resounded, people rose to their feet, the ladies waved their handkerchiefs, the men their hats. Strauss reappeared again and again; cartloads of laurel wreaths, bouquets, floral devices filled the stage.

After the hero of the evening had appeared for the fifteenth or sixteenth time, the iron curtain was rung down. Still the excitement continued. The iron was rung up. "O, da capo," of the previous scene, which would have continued until morning for all I know if the manager had not finally taken pity upon the poor master, who was being worshiped high unto martyrdom, by ringing down the ponderous curtain again—this time to stay down. Some of the floral presents were magnificently beautiful. Among them I noticed one from "four Americanerinnen," with the dedication, "Dem interessantesten Wiener;" another from a lady admirer, with the legend, "Ein kleiner Strauss dem grossen Strauss"—a little Strauss (bouquet in German) to the great Strauss. On Friday evening a banquet on a grand scale concluded the celebration of this memorable "Strauss Jubilee."

Baltimore Correspondence.

BALTIMORE, November 8.

THE musical season promises thus far to be rather eventless, if it were not for the Oratorio Society, which is rehearsing (I mean studying) Gade's beautiful work, "The Crusaders." Strange that Tasso's poem should have started such a lot of literature for musical composition. I know of three "Armadas" and two "Crusaders." The magic wand, in the skillful hand of Mr. Fincke, turns unorganized crowds into a very reliable and effective chorus, so that I cannot conceal my astonishment at the fact that the Peabody Institute has not any chorus worth mentioning yet. On the field of choral training, Mr. F. defies comparison. What he can do for the training of an individual voice is more than I deem it safe to say. I know that every loud and sonorous voice, which has a register of equal power from C to G, A, is at once put down as an alto, when eventually the fact crops out that the same voice reaches to an available C.

According to this new and original theory, sopranos as a rule ought to have weak voices. I adhere to the good old Italian school, than which there is no other school, although a somewhat methodical naturalism often is dignified by that name. I know quite well that the "Italian school" is confined neither to the country nor to the people of Italy, but practised by the best teachers of all nations—Panseron, Watel, Stockhausen, Garcia and others; it is the only school which has a method and an academic standard for "ornamental" singing, the only one which corrects, polishes and guides that most delicate of all instruments, the human voice. The so-called German school considers it good singing when the right notes are bellowed in correct rhythm, and under its sway many singers produce every single tone

with a different quality of sound. The "German school" produces works like "The Nibelungen" and singers to sing them with dramatic power, but not singers who can sing almost up to their death, like Brignoli, Siboni, Wild, Wachtel. The late Brignoli, in particular, was the exponent of the art of taking care of a voice.

There is a notion prevalent among our audiences that the use of the falsetto is not the legitimate way of singing, and we have even heard a falsetto note hissed. But ignorance it is which generates that notion. The falsetto (legitimately used by the tenor, and alla buffa by bass singers in mocking a soprano phrase) is the supplement of the natural compass—as it were, the harmonics of the human voice, without which Rubini, Salvi, Nourrit, Duprez and Haitzinger could never have sung their parts. But those masters had cultivated it to such an extent that no difference in the quality of tone, no break was discernible. But this is not the only use of the falsetto; it is often used in executing a "messa di voce" on a high tone:



It is also used on notes in the compass of the natural voice without passing to another register, as for instance:



Our first example is from the opera "Otello," the second from the "Huguenots." Meyerbeer required Nourrit (the original *Raoul*) to sing the last four notes as a *secret*, from mouth to ear, "ce doux mystère" as if the very walls would betray it. And what tender tones!

Nourrit did as the maestro said and so did Tichaczek, Haitzinger, Duprez and others. The present generation of tenors bawls "the sweet secret" within an inch of their lives. *Tempora mutantur, et nos mutamur in illis*. Now, from this side we would like to know Mr. Fincke, who sings tenor; he certainly saved a renowned basso from fiasco by his help, but this was not the refined style of singing; we would like to hear from him.

Will Mr. F. give the public one of the three following songs: "Ecco ridente il cielo," ("Barbiere di Siviglia"—Rossini), in the original key; "Tu vedrai la sventurata," ("Il Pirata"—Bellini) in the original key; "I tuoi frequenti palpiti," ("Niobe"—Pacini). We admit transposition to C. The gauntlet is thrown! *Hic Rhodus, hic Salta!*

HANS SLICK.

Music in Boston.

BOSTON, November 2.

THE third concert of the Boston Symphony Orchestra took place last evening at Music Hall. The programme consisted of the following numbers:

Overture (Medea).....Bargiel
Grand Fantasia, C major (for pianoforte and orchestra, arranged by Liszt).....Schubert
Le Bal (from Symphonie Fantastique).....Berlioz
Symphony No. 1, C major.....Beethoven

Mr. W. H. Sherwood was the pianist. The Bargiel work is good music throughout. Particularly fine is the introduction; also, the finale, which is very effective. The theme of the allegro is rather weak, but well taken care of in the working-out part. One of the trombone players, the tenor, successfully distinguished himself at the beginning of the overture, by holding out through several bars an E flat, instead of an E. Of course, he did not mean to play E flat, but his intonation of the E was so low that it had the effect of an E flat, thus rather spoiling the passage. The success of the evening was Sherwood's superb playing of the "Wanderer" fantasia.

Clean technique, fine phrasing and artistic conception are characteristic qualities of this artist, and they again shone forth conspicuously last night in his delightful rendering of Schubert's beautiful work. Enthusiastic applause greeted him at its conclusion and he was recalled twice to bow his acknowledgments before the audience was satisfied.

It is but fair to state that the beautiful instrument Mr. Sherwood used was from the manufactory of H. F. Miller.

The orchestral accompaniment was not what it might have been, being far too low, the strings especially in many places completely drowning the piano. However, this is scarcely Mr. Gericke's fault, who tried to tone them down continually. The drilling of the orchestra in this respect in the last years, has been deficient and it will take a little time before Mr. Gericke can teach it the art of accompaniment. The Berlioz number is indeed "fantastique," and although interesting enough in the instrumentation, the musical ideas are not very original in their invention. Beethoven's symphony was excellently played. Mr. Gericke's conception of Beethoven is such as only a true musician can manifest and his tempi, which form so important a factor, are throughout masterly. The second movement of the work was much relished by the audience judging by the applause it called forth. The last movement was played with great dash and spirit and at a breakneck speed, which, however, was successfully carried out. Next week we are to have Brahms's third Symphony in

F, and Mr. Giese is to play a concerto for violoncello by De Sordert.

BOSTON, November 9.

The fourth concert of the Boston Symphony Orchestra took place last night, the programme consisting of the following numbers:

Brahms—Symphony No. 3, F major, Allegro con brio, Andante, Poco Allegretto, Allegro.

De Sivert—Concerto for Violoncello, D minor, op. 35.

Beethoven—Andante Cantabile, from Trio, op. 97. (For orchestra, by Liszt).

Schumann—Overture, Scherzo and Finale, op. 52.

The soloist being Mr. Fritz Giese, considerable interest was manifested in the production of Brahms new work, but expectations were evidently very much disappointed. There is nothing, or at least very little, of that which the great masters have taught us to expect under the word "symphony" to be found in it. There is nowhere any development to speak of; no leading up to great climaxes; nothing, in fact, to warrant the title. How some people in Germany can compare Brahms to Schumann, and even call him a worthy successor to Beethoven, is a mystery to me.

He has written a number of fine works, such as some of his chamber-music. "The German Requiem," "The Song of Fate," &c.; but in all of them, and especially in his three symphonies, there is that striving to express something which is not given him to express. He mentally aims at producing that which he has not sufficient depth of soul, or, if you will, genius, to carry out. Instead of writing music just as he feels, he tries to go beyond himself, and thus becomes unnatural and often distorted. The first theme of the first movement is neither melodiously nor rhythmically important and unsuited to symphonic treatment, which the composer evidently felt also, judging by the rest of the movement. The second theme in A given out first by the clarinet, is pretty, but would be more in place in a minuetto or slow waltz. There is no working-out part or development to speak of, for after the first theme has been repeated a few times in different keys an unimportant transition brings it back *literally*, without showing it in a different aspect as Beethoven has accustomed us to. The andante is pleasing, but certainly no symphonic movement. The third movement (allegretto) is to my mind the most important. Although without much originality, its first theme in C minor, is good and the nearest approach to a melody in the whole work. The last movement with first theme in F minor and second theme in C major labors under the same faults as the first part. Its close in F major, with muted strings, is decidedly unsatisfactory and very abrupt. Altogether, the new symphony is disappointing, and is certainly not equal to the composer's No. 1 and 2. The work presents no extraordinary difficulties, and was well played by the orchestra. There was no enthusiasm, the only notable applause being after the third movement. Mr. Fritz Giese played as only a true artist can play, and met with a very flattering reception. Liszt's arrangement of the Beethoven andante did not strike me as being very successfully done. The idea of itself is queer, because it is so essentially conceived for piano, that, without changing the whole, it is scarcely possible to make it sound for orchestra. Schumann's Op. 52, although by no means one of his greatest works, presented a good opportunity, of contrasting him with Brahms, much to the detriment of the latter, however. While true genius speaks out of the one, but a high order of talent speaks out of the other. At next week's concert, Miss Emma Juch will sing, and the symphony will be Schumann's first, in B flat.

LOUIS MAAS.

Cleveland Correspondence.

CLEVELAND, November 6.

OWING to a pressure of other matters, I have had to delay my usual communication to THE MUSICAL COURIER. The only event of special importance has been the chamber concert given by Mr. Arthur Foote, of Boston, upon which occasion he presented the following programme:

1. Sonata Pathétique (Op. 13).....Beethoven
Grave: Allegro molto—Adagio Cantabile—Rondo: Allegro.
2. Three Pieces for 'Cello and Pianoforte.....Foote
Moderato—Andante—Allegro con fuoco.
[Gavotte in B minor.....Bach-St. Saëns
Mazurka (Op. 18, No. 5).....Wilson G. Smith
Etude in D flat.....Liszt]
3. Pianoforte solos:.....Foote
Allegro con brio—Scherzo: Allegro vivace—Adagio molto—Allegro comodo.
4. Trio in C minor.....Schumann
Theme, eleven variations and finale

As time will not permit my going into any detailed criticism of the concert, I will append the following from the Cleveland Sunday Sun, it being a fair indication of the impression made upon our musical people by Mr. Foote as pianist and composer.

I will add, however, that I heartily endorse all said in praise of the talented musician, and hail in him one of our most gifted and talented composers.

CHARMING CONCERT.

Mr. Arthur Foote enjoyed a fine audience last Tuesday at Brainerd's piano parlors, Euclid avenue, and it is a pleasure to state he made himself quite worthy of it. He is a careful and conscientious player, and made many friends. His opening number was the Beethoven Sonata Pathétique, of which he gave a pleasing and correct rendering, but did not warm quite up to the sublimity of the work, owing doubtless to his natural diffidence before a strange audience. He displayed the first warmth in the piano and cello pieces, which being his own composition gave him assurance and inspiration. To say that these numbers created surprise but half expresses the pleasure their beautiful construction and performance afforded. They happily prepared the way for additional success in the subsequent piano trio wherein Messrs. Heydler and Beck assisted. In his fine work Mr. Foote has proven himself well versed in the technique of instruments and well read in contra-

puntal construction. The subjects are well chosen and richly embellished with harmonic embroideries.

His performance of Schumann's symphonic studies gave evidence of endurance and great executive power, and his pleasurable introduction of Wilson G. Smith's charming mazurka was a pretty compliment to a resident composer. Future visits of Mr. Foote will be hailed with welcome.

Of our daily papers the Sun and Voice are the only ones possessing competent critics. Messrs. Cook and Ahlers, representing the two mentioned, are musical amateurs, whose taste and culture give their opinions weight with the public and command for them the respect of professionals.

VERITAS.

Buffalo Correspondence.

BUFFALO, N. Y., November 1.

THE second concert of the String Quartet took place at Concert Hall, in Music Hall Building, last Monday evening. The distinguished pianist and composer, Arthur Foote, of Boston, was the particular attraction of the evening. The programme was:

- Quartet Op. 33, No. 3 in C major.....Joseph Haydn
Three pieces for violoncello and pianoforte.....Arthur Foote
1. Moderato in G major.
2. Andante con moto in F major.
3. Allegro con fuoco, D minor.

Etudes symphoniques Op. 13, for pianoforte.....Robert Schumann
Trio, Op. 3 in C minor, for pianoforte, violin, violoncello.....Arthur Foote

N. S.

HOME NEWS.

—Mr. Dixey and his retinue of burlesquers still fill the Bijou Opera-House with entranced auditors and prospectors.

—Miss Adele Margulies will give two pianoforte recitals for the benefit of students on November 18 and December 2 in Steinway Hall.

—Another Italian opera company has dropped out of the skies upon the town. This time it is a Spanish company, and they are trying to hire a hall.

—Miss Irene Perry has been specially engaged to create the part of *Majone* in "Nell Gwynne" at the Casino. She will introduce a new song especially written for her.

—Mr. Rafael Joseffy has achieved a great success in San Francisco, where he is at present giving concerts. The enthusiasm and receipts have exceeded those of his first visit.

—The Thompson Opera Company opened the new Grand Opera House in Plainfield, N. J., Saturday evening with a performance of the "Beggar Student." A large audience was present, and was very liberal with its applause.

—Signor Liberati, the popular cornet virtuoso, has just returned from the St. Louis Exposition, where he met with great success. Before leaving there he gave a concert for the benefit of the Italian cholera sufferers, which netted \$500.

—Mr. H. S. Perkins, of Chicago, gave a grand closing concert of the musical convention held at Humboldt, Ia., with the assistance of Miss Fanny Lincoln, pianiste; Miss Mahala Dutton, soprano; and a full chorus. The concert was a great success.

—A material change has been made in the cast of the "Grand Duchess," now playing at the Park Theatre. Miss Fanny Wentworth appears as the *Grand Duchess*; Miss Ethel Claire, as *Wanda*; Mr. Charles Campbell, as *Fritz*, and Mr. Edward Connelly, as *Gen. Boum*.

—At Koster & Bial's on Sunday night, "Die Schöne Galathea" was given again in sections and parts of Suppé's "Seven Maidens" were presented by Misses Louise Lester, Florence Vallière, and Alice Raymond and Vincent Hogan and Alexander Bell. Miss Loftus also sang.

—Alexander Lambert, pianist, will give his first concert on Tuesday evening, November 18, at Steinway Hall, since his arrival from Europe. He will be assisted by Mme. Christine Dossert, soprano, and Sam Franko, violinist. The programme includes works by Liszt, Rubinstein, Saint-Saëns, Moszkowski, Raff and others.

—Jerome Hopkins gave another "Monster Orpheon Concert," for the Pedestal Fund, at Steinway Hall, last Saturday night. About three hundred children sang parts of Mr. Hopkins's opera, "Taffy and Old Munch," with surprising correctness. Mr. Hopkins's piano playing and Miss Jennie Brice's singing were deservedly applauded by the audience.

—A matinee for the benefit of the cholera sufferers in Italy was given on last Thursday afternoon at the Academy of Music. Miss Emma Juch, Miss Zelle De Lussan and several members of the Milan Opera Company assisted vocally, while the instrumental part of the programme was ably filled by M. Ovide Musin, Mr. S. B. Mills and the Seventh Regiment Band.

—The Oratorio Society opens its twelfth season with a public rehearsal this afternoon at 2 o'clock. The first concert will be given to-morrow evening at 8 o'clock. The programme consists of Mendelssohn's "Saint Paul," which will be given with the following artists: Miss Charlotte Walker, soprano; Miss Carrie Morse, contralto; Mr. Theodore J. Toedt, tenor; Mr. Max Heinrich, bass; Mr. Walter Damrosch, organist.

—Bachiller's Royal Spanish Opera Company of forty-five and a grand ballet of Spanish dancers, numbering twenty, will shortly make their first appearance in this city. In an extensive repertoire of grand, romantic and comic opera. Their first appearance will be made in a romantic Spanish opera by Chapi,

entitled "The Tempest," which this company has performed with great success in the principal opera-houses of Spain and Cuba. The company contains two prima donnas, two contraltos, two tenors, two basses and one buffo, Signor Bachiller.

—Mr. Mapleson announces that "Crispino e la Comare" will be revived this season. Mr. Maretzek first produced this charming work at the Academy twenty years ago, with Miss Kellogg as *Annetta*, the buffo Rovere as the *Cobbler*, and the tenor as *Irfe*. It created a furore. But the brothers Louis and Frederic Ricci have written other operas, and it would be a *coup de maître* to revive one of them—for instance, "Chiara di Rosenberg" (Louis), and "Corrado d'Altamura" (Frederic).

—The New York Chorus Society will give the first of its series of three concerts in Steinway Hall to-morrow evening. The programme will consist of Dvorak's "Stabat Mater," given for the first time in this country by the society last April; Beethoven's Fifth Symphony, an aria by Mme. Fursch-Madi and Goldmark's Festival March and chorus from the "Queen of Sheba." In addition to Mme. Fursch-Madi the quartet for the "Stabat Mater" will consist of Miss Emily Winant, Mr. Wm. J. Winch and Mr. Franz Remmert. The forces of the society consist of its chorus of 300 voices and the larger part of the Philharmonic Orchestra. The musical director is Theodore Thomas. Mackenzie's new work, the "Rose of Sharon," will be given at the second concert.

—The following of the artists engaged by Dr. Damrosch for the Metropolitan Opera House arrived in the *Lessing* on Monday: Frau Robinson, Frau Kraus, Fräulein Hermine Bely and Fräulein A. Slach, sopranos; Fräulein Marianne Brandt, contralto; Herr Anton Schott and Herr Anton Udvardy, tenors, and Herr Adolph Robinson and Herr Joseph Koegel, baritones. Several of the company came on the steamer last week. Frau Schroeder-Hanfstaengl, the distinguished soprano from the Grand Opera, Frankfurt, and Herr A. Blum, the celebrated basso from the Royal Opera, Wiesbaden, are expected on the next steamer, and the arrival in January of Frau Materna, the great operatic star, will complete the company. Mme. Materna will leave Germany on December 26.

FOREIGN NOTES.

.... Louis G. Gottschalk, the American baritone, has been engaged for an operatic season in St. Petersburg, after which he will probably return to America with Tremelli, the famous contralto.

.... *La Lira*, a musical paper published at Padua, is entertaining and well edited. The color of the paper, which is purple-blue, should be changed, and the small type is almost illegible.

.... A biography of the great contralto, Rosmonda Pisaroni, has recently been written by Luigi Faustini, of Piacenza. Pisaroni was one of the greatest contraltos the world has heard, and she excelled in Rossini's florid music. Donizetti's first great successful opera, "Zoraide di Granata" was re-written for her.

.... Ricordi has just printed in pamphlet form several unpublished letters by Bellini, due to the indefatigable researches of the celebrated critic, Giovanni Salvioni. They prove decidedly that Bellini was at work on an opera called "Ernani" in 1831, but the success of Donizetti's "Anna Bolena" frightened him, and he begged Romani to give him a new libretto. This was done, and he wrote "La Sonnambula."

.... Some time ago in a little Italian town one of the members of the municipality rose at the general meeting and proposed that a certain sum should be voted to enable the impresario of the place to bring out Bellini's "Norma" and Verdi's "I due Foscari" (The two Foscari). After some deliberation the president said: "We have decided to give a sufficient sum to produce 'Norma' and one of the *Foscari*. The other can wait." What would he have said had they proposed Balfe's "Four Sons of Aymon"?

Two Valuable Testimonials.

MR. WILLIAM BOHRER, inventor and owner of Bohrer's transpositor, has received the following two valuable testimonials which speak for themselves:

NEW YORK, October 28, 1884.

We have examined Mr. William Bohrer's newly invented "Transpositor" and find it the best and most practical contrivance of the kind in existence. While in all former attempts the whole keyboard with action had to be moved sideways from note to note by means of a crank or spring, allowing a range of only a few notes, destroying the touch of the instrument itself, besides necessitating the piano to be specially made of extra width, the "Bohrer Transpositor" consists of a keyboard of six octaves, with an ingenious yet simple mechanism, which need only be laid on the keyboard of any piano (leaving the latter intact), which any child can do with ease and safety. The vocalist can thereby be accompanied in any desired key, allowing a range of a full octave, no matter in what key the composition is written. This invention is of the greatest possible value to artists, students and teachers of vocal music, as the expensive and laborious transposing of songs by experts is rendered wholly unnecessary to anyone possessing a "Bohrer Transpositor."

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Buying a Piano.

NOW, listen to me, and I'll teach you some points about the piano business. You see, every woman knows all about a piano. If she don't some one else does, or thinks so, and is sure to tell her. There's a cool \$100 profit to us on a \$300 piano, if we get it; but we don't. There's the trouble. We have to divide, just the same as if we were politicians. A lady comes into the store and says she wants to buy a piano. After trying every instrument in the place, or having us try them, and getting all the prices, she says: 'I'll not make up my mind to-day. I'll get my daughter's music teacher, who knows all about pianos, to come down and try them.' Next day along comes the music teacher, with a card which says she is from the Conservatory of Music at Milan. Why, I've had cards enough of old Milaners here to fill the conservatory, let alone leave room for teachers and pupils. Says the teacher, after I've got over the paralyzing effect of the card: 'I'll be down to-morrow with Mrs. So-and-So to pick out a piano. Of course, I expect the usual commission.' 'Yes, ma'am,' says I, '10 per cent.' and away she goes. Next day the buyer and music teacher come and pick out a piano. The music teacher does some heavy standing around, tries every one opened, and gives her opinion as wise as an owl. Of course, she can't tell the difference between a good piano and a poor one. 'Cause no one but a maker or a tuner can. A good tuner will get the same sound out of a \$200 piano as anyone can get out of the best instrument made. That is, he will in a place of moderate size. You can't tell anything about a piano by playing it; only whether it's in tune or not. And the more you know about playing the less you are likely to know about pianos. Yes, sir; a cheap piano will sound as well as a good one. But how long will it last? That's the question. That's where the music teacher's fooled. She'll nose around inside and look at the hammers bobbing up and down, poke her parasol at the wires and run her fingers over the keys, and that's all she knows about it. When she's got through wasting our time she'll advise the lady to buy the one nearest the lady's price, quarrel with me about getting a music stool thrown in, and that's all. We have to give her 10 per cent. for doing that, and besides she'll want a commission on every bit of music the lady buys.—*Piano Dealer in San Francisco Post.*

[Although not exactly so, the above is so near the truth that it cannot well be gainsaid.—EDITOR MUSICAL COURIER.]

Baus's New Catalogue.

WE acknowledge the receipt of the new catalogue of Messrs. Augustus Baus & Co., "wet" from the press. It is a handsome, comprehensive thirty-six page pamphlet, giving detailed information in reference to the "Baus" piano and illustrations of the various styles of pianos made by that firm. In referring to the improvements contained in the "Baus" piano, the firm says:

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NEW YORK, June 26, 1884.

Messrs. T. F. Kraemer & Co., New York:

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S. B. MILLS.

Mr. Mills also demonstrates his appreciation of the value of this stool to players, by using it for his pupils and himself in his room in Steinway Hall, and many of the pupils to whom the stool has been recommended and who temporarily used it, have purchased it for their homes.

It will thoroughly be appreciated after a practical test of its merits, and we recommend every player and every dealer in this city and those visiting New York, to call on Messrs. Kraemer & Co. and examine this remarkable novelty among piano stools.

Propounding a Question.

THE *Chicago Indicator* contains the following paragraph:

"This question has been propounded for consideration: 'Who paid for the medal Augustus Baus had made and the Chickering captured at that county fair?' Some dealers are uncharitable enough to charge the purchase to Marc Blumenberg; others to Charles Welles. 'Burn this.'"

Whoever propounded that question must be profoundly ignorant of the situation. Our Mr. Blumenberg could not "purchase" anything for the house of Baus or any other respectable firm. Firms like Chickering & Sons, honorably known in the trade, never stoop to "capturing," nor do the editors of this paper. The fair referred to was the Connecticut State Fair. Our Mr. Blumenberg who had been appointed a judge on musical instruments, *resigned and never attended the fair.* The day appointed for the examination of musical instruments happened to fall on one of the very busiest during the week with us, and he knew he could not attend.

Mr. C. A. Welles, one of the other judges, fulfilled his duties perfectly honorable and to the satisfaction of all concerned.

To satisfy idle curiosity, we would like to know who the ignoramus is who propounded that question for consideration?

Plates, Copyrights, Etc., of Sheet Music.

S. BRAINARD'S SONS have issued a circular letter from which we extract the following:

Nearly all publishers number every piece of music they issue consecutively, as they are issued, beginning with number one and so on, placing the number of each piece at the bottom of every page followed by a figure signifying the number of pages in the piece. As an example the last publication of our publishers is numbered 15,860—5, which shows that S. Brainard's Sons have to date published 15,860 different pieces of sheet music (books are not numbered in this way) and the piece 15,860—5 consists of five pages (or plates), the last figure, 5, denoting it has five pages of music. As the pieces published by S. Brainard's Sons average seven pages to each piece the number of sheet music plates in their vaults at present is about 111,000. These plates cost to make, on an average, \$2.50 each, making a total cost of \$277,550. The titles for these 15,860 publications cost, at a low estimate, \$31,750. The copyrights, many of which are of great value, can be safely estimated at \$50,000, while the book and chorus publications of the firm, including plates and copyrights, are valued at \$100,000. The total value of the plates, copyrights, &c., in S. Brainard's Sons' immense fireproof vaults is, at a low estimate, as follows:

15,860 sheet music plates.....	\$277,550
Titles for same.....	31,750
Copyrights on same.....	50,000
Books, plates and copyrights.....	100,000
	\$459,300

You can see that \$459,300 is a large amount of cash to be tied up in music plates, &c., and when to that is added the immense stock of music and books, carried in their Cleveland and Chicago houses, those who sometimes think the price of sheet music is higher than it should be, will do well to look over the above figures, showing the investment of a single house in the music-publishing business. By referring to the figures at the bottom of each piece of music, you can tell the number of pieces issued by each music-publishing house; and for curiosity we have looked over the latest issue of a few prominent houses, and give below a list, with the figures on their last publications, showing the relative size of their catalogue:

S. Brainard's Sons.....	15,860
Wm. A. Pond & Co.....	11,238
S. T. Gordon & Son.....	8,353
White, Smith & Co.....	5,680
F. A. North & Co.....	3,393
J. Church & Co.....	6,008
Balmer & Weber.....	4,308
Geo. D. Newhall & Co.....	589

We fail to find the name of Oliver Ditson & Co. on this list. That firm has a larger catalogue than all the above firms combined.

Carl Wilhelms.

IT is with the deepest regret that we announce the death of Mr. Carl Wilhelms, the highly-esteemed chief bookkeeper and confidential clerk of the house of Alfred Dolge. After an illness of only two days' duration, Mr. Wilhelms died at his residence in Brooklyn last Friday night at the age of forty-nine years, leaving a wife, four children and many friends to mourn his loss.

The funeral last Sunday was attended by a large number of well-known citizens, prominent among whom was a quartet of the Liederkrantz Society, of New York, consisting of Mr. William Steinway, Mr. Joseph Kapp, Mr. Frederick and Mr. Oscar Steins, who sang music appropriate for the occasion. Among others who attended were ex-Mayor Schroeder, of Brooklyn; Mr. Rentsch, General Max Weber, and Mr. Alfred Dolge and his office force. The interment took place at Greenwood.

In addition to the most implicit confidence placed in him by the firm who had availed itself to its complete satisfaction of his intelligent work and remarkable diligence, Mr. Wilhelms was universally esteemed and respected by the friends and acquaintances. Modest, unassuming and retiring in his disposition, he was, however, positive in his convictions and courageous in expressing them when the opportunity demanded it. A character of that kind naturally shrinks from demonstration, and it was, therefore, a limited number of persons only who were aware of his versatile knowledge of men and affairs, his keen judgment, his fund of general information and his varied accomplishments. We knew Carl Wilhelms, and can justly say that in his demise one of the noblest of men has departed from us.

Worcester Wholesale Trade.

WHOLESALE trade in Worcester, Mass., is limited to the business done by four firms. These are the Munroe Organ Reed Company, the Loring & Blake Organ Company, Messrs. G. W. Ingalls & Co., and the Taber Organ Company. The balance of the firms have been doing comparatively little trade. The Worcester Organ Company, which is a new firm, must make its way before any extensive trade will come to it, and the Taylor & Farley Organ Company is advertising space in its factory to let, if it has not been let already. The Taylor & Farley organ had a splendid future before it, but, for some unaccountable reason, the proprietors have permitted the company to retrograde so rapidly that these organs are now virtually unknown to the general trade. And yet we believe that with energy and a knowledge of the organ trade, the old reputation of the Taylor & Farley organ could rapidly be re-established.

The manufacture of brass band instruments, which was at one time quite an industry in Worcester, is now reduced to very small proportions indeed. The McTammany Organette Company, formerly of Worcester, is now located in North Worcester, post-office address, Worcester.

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KAZOO.

Sales, the largest on record. The full-size ten well-known boxes ordered 726 gross of Kazoos from July 1st to August 10th, 1884. M. A. Davidson, Lynn, A. & S. Nordheimer, Toronto; John Church & Co., Cincinnati; Balmer & Weber, St. Louis; Ott, Sutor, Baltimore; W. A. Pond & Co., N. Y.; Lyon & Healy, and Davis & Moore Co., Chicago; G. F. Newman, Detroit; Jordan, Marsh & Co., Boston. Sold at Kansas first hour, Otto Sutor. Sold at Kansas first two hours, White, Smith & Co., Boston. Sold at Kansas first two hours, M. A. Davidson. Sold at Kansas first two hours during first rain, Jordan, Marsh & Co. Sold at gross first three days, A. & S. Nordheimer. With this great musical wonder, you can play any tune without instruction at a moment's notice. Imitates almost any bird or animal, Bagpipe or Fiddle and Jolly. Minstrel and Specialty Artists, Quartettes, Choruses, Dancing and Campaign Clubs adopt it at sight. "The Kazoo is the greatest musical novelty for entertainment I ever saw in my life." J. H. Edison, Pres. N. Y. Commercial Travelers' Association. Price, 10c. by mail, 11c. Kazoo with Whistle, Cane, Fan or Trumpet attachment, 15c. by mail, 16c. Liberal discounts to agents. Geo. D. Smith, 65 & 67 N. 2d St., Rochester, N. Y., 1 Kazoo, Organ, Music. Mention paper.

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SACRED and SECULAR MUSIC, Operas, Oratorios, Cantatas, Masses, Part-Songs, Glee, &c.; Anthems, Church Services, Psalters, Chant Books, Hymns, and Music with Latin words; Musical Primers, Instruction Books; elegantly bound books for Musical Presents, &c. Lists and catalogues post free.

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This Transpositor, invented by Mr. WM. BOHRER, is an attachment to the pianoforte, which enables the performer to transpose a composition from its published copy into any key desired. It consists of an ordinary movable key-board, sliding upon a light frame. When needed it is simply placed over the key-board of the pianoforte, and is removed from it again by simply lifting it off; not a single screw nor any alteration of the pianoforte whatsoever being required. The Transpositor is of a most elegant and durable form, none but first-class material being used in its construction. It will be found to be a most important and useful auxiliary to every pianoforte, and will be of the greatest practical value to all who are engaged in the art of singing. Price, including box, \$100. On exhibition at STEINWAY & SONS, E. 14th St., EDWARD SCHUBERTH & CO., No. 23 Union Square.

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H. Behning, Jr.'s Trip.

MR. HENRY BEHNING, JR., of Behning & Son, will visit the following cities the coming week: Cincinnati, Indianapolis, Louisville, Nashville, Atlanta and Mobile. We recommend him to the favorable consideration of the trade in those cities. Any dealer requiring a first-class piano, who is able to push the same with energy, will find the "Behning" piano the very instrument he needs. The special advertisement in our issue of to-day gives an illustration of the latest style manufactured by Behning & Son.

Communication.

WASHINGTON, October 22, 1884.

Messrs. Blumenberg & Floersheim:

GENTLEMEN—In your paper of the 22d inst. I see that the statement is made that the business of the late firm of W. G. Metzgerott will be continued under the name of Newheiser, Metzgerott & Co. This is a mistake, which I would beg of you to correct in your next issue. The facts are that I have purchased the interests of Mr. Edward Droop, and the business will be continued under the name of W. G. Metzgerott & Co., as heretofore. Mr. Newheiser, with the sons of Hy. G. Metzgerott, will conduct the business, being fully competent to do so.

Respectfully,

H. NRIETTE C. METZEROTT,
Widow of W. G. Metzgerott.

21 SOUTH MAIN STREET, DAYTON, OHIO.

To the Editor of The Musical Courier:

I SEE in your issue of October 29 the following: "J. C. Soward, of Dayton, Ohio, has given up his store and moved his stock to the warerooms of J. D. Dubois. They have not formed a copartnership, but will work conjointly."

I will say that our arrangement consists in each furnishing half the stock. We pool the profits and sell under the name of Dubois & Soward. We are therefore equal partners in the profits, but not in purchasing stock. Yours very respectfully,

J. C. SOWARD.

GREENSBORO, N. C., November 5, 1884.

Editors Musical Courier:

I HAVE noticed in your journal that another company has succeeded D. F. Beatty, and some intimations that they would adjust the outstanding debts of said Beatty. A party here sent him in 1884 money to buy a \$49.75 organ, which was to be delivered here according to contract, but when the organ came it was altogether a different one to that advertised, and one that was not wanted, and on which the freight was not paid. The bill of charges was made and sent to the new company, who answered, under date of November, 3, 1884, that in succeeding him they did not assume any liabilities, and hence return the claim, and so the party loses his freight. The undersigned part is the own language used and signed by the Daniel F. Beatty Organ and Piano Company, successors to D. F. Beatty, and should be known for the information of many others.

Respectfully,

W. S. MOORE.

The Commission Fiend.

OUR attention was called last week by a manufacturer of pianos in Boston, to an interesting "commission" affair, in which were involved some of the peculiar features of the so-called teachers' "commission," with which the music trade is familiar. A legitimate commission should always and readily be paid to teachers, yet at the same time every manufacturer of and dealer in pianos should resist to the very utmost an unjust claim. Respectable and respected musicians never demand, nay, never accept a commission unless it is legitimately earned and a corresponding duty has been performed. It is the "commission" fiend who should be avoided and if that is not possible, then exposed, and our account this time refers to the fiend.

Some weeks ago, a rather prepossessing young man entered the warerooms of the Boston manufacturer, and introduced himself as a stranger who desired to look at the pianos. He sat down, played rather indifferently upon a half-dozen uprights and then stated to the proprietor that the family he resided with (he did not, of course, mention the name) was about purchasing a piano and that the selection depended upon him. This had the appearance of a legitimate arrangement and nothing more was thought of the matter after the young man had departed and the subject entered upon the firm's memoranda. It was entered "Young music teacher from the West will call in reference to upright piano No. 20,618 or No. 20,641, one of which he expects to sell to family; commission, 10 per cent; price, \$375." Both numbers were given to him.

On the following day, the piano manufacturer visited a gentleman with whom he had had some preliminary negotiations for the sale of an upright piano. Both parties were on rather intimate terms, and the gentleman had been assuring the piano manufacturer for several years that, whenever he felt like purchasing a new piano, it would unquestionably come from his (the piano manufacturer's) factory. He promised to call in a few days, to select the instrument.

On the next day, the young musician called again, and inquired whether it was necessary for him, in order to secure his commission, to bring the purchasers in person. It was told to him that such was usually the custom. "Well," said he, "I have not the time. Suppose my card is presented by the purchaser, and No. 20,641, the number of the instrument I prefer, is written on the back of it, will not that be sufficient?" That was, under the circumstances, considered sufficient. It must be remembered that, up to that time, no name of a purchaser had been mentioned. The piano manufacturer asked for the name, and the commission "fiend" told him it would be written on his card, together with the number of the piano selected. "By the way," said the young man, "my purchaser may select No. 20,618. I will give him his option." "Very well," was the reply; "in either case, you have made the sale, and it will be all right."

A few days thereafter, the gentleman with whom the piano manufacturer had been speaking about the purchase of a piano, dropped in to see him. He said he was not entirely ready, but, having a few hours to spare, he thought he would look about. "And now," said he, "my friend, since I have seen you, I have been induced to look at several kinds of pianos, and have made quite a study of the subject." "You have? Well, that pleases

me," replied the piano man; "for now I am nearly positive that you will better appreciate the quality and tone of our pianos, since you are no longer 'green' about it, as I may say; still, I think it would be preferable if you would permit me to select a piano for you, and then, if it is not just what your family desires, I will replace it with another."

"No, no, no, sir; I would not subject you to that trouble; I promised to buy a piano from you as soon as I was ready, but I may not yet be ready; I did not say I was. If I should decide to buy one of yours, there are only two, what you call uprights here, I would select from, provided you have not sold them both."

Still unconscious of any intrusion on the part of an outsider, the piano manufacturer said: "My dear sir, you have not been here; you have not seen or heard my pianos; you acknowledge you know nothing or little about them, and yet you bring our original bargain down to two pianos, both of which may have been sold long ago, and both of which you have not seen or heard; and is it for this sudden determination on your part, which, I cannot understand, that I shall not sell you a piano?"

"Well, I'll be candid with you. I have here, as you see, a card with two numbers of your upright pianos on it. I will take either of these two pianos now if we can arrange the price."

The piano manufacturer, who is a shrewd man, at once recognized the situation, but in order to avoid any danger of a loss of the sale after its progress so far, kept silent on the subject, but sold the piano. He was afterward shown about one dozen other cards on which the numbers of pianos of other Boston houses were written—all the cards of the commission "fiend."

A day or so after the delivery of the piano—settlement for which the now suspicious piano manufacturer arranged for at once—the young gentleman from the West appeared and smilingly congratulated the piano man. "I see," said he, "that you have consummated the sale and am glad of it. I worked very hard to accomplish it as I need the commission very much."

"You do?" asked the piano man.

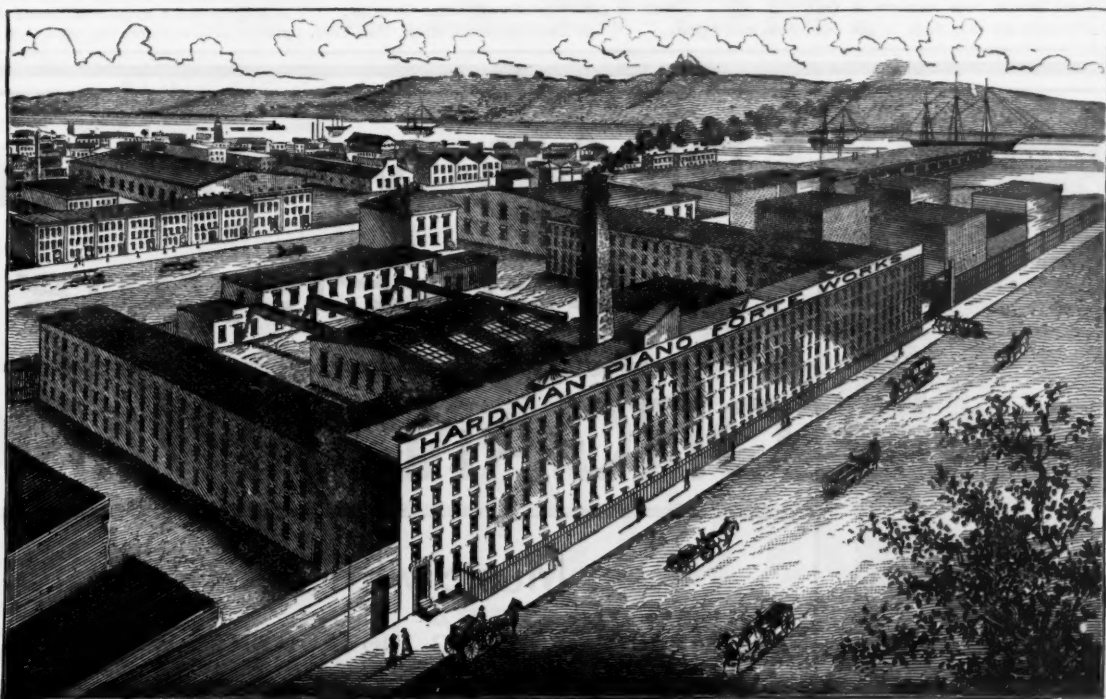
"Yes; times are hard, and although I sacrificed much of it for the purpose of placing one of your pianos with this family, with whom, of course, I have much influence, and who would have purchased any piano I would have selected, I did so willingly, as I really consider your instruments superior to many my purchaser examined. I believe you received \$350. That would entitle me to \$35."

"Not one cent, sir, will this firm ever pay you, and you know why, sir. You know very well that you had arranged for a commission with nearly every, if not every, piano house here. You knew also that long before you had met the gentleman who bought this piano he had expressed a desire to get one of ours; it was only through him that you ascertained what he had determined upon, and you endeavored your utmost to have him purchase a piano most anywhere else than here, for you could have introduced him at all the other warerooms, where he was unknown, while here, where he was known, you could only send your card. If you do not leave this wareroom at once, I will send for an officer and have you arrested for attempted swindling."

The dark and lowering clouds of the Western horizon, about fourteen seconds after the above speech had ended, reflected in rather unsteady outlines the rapidly disappearing form of a young man who represents a large class of men in this country known as "commission fiends."

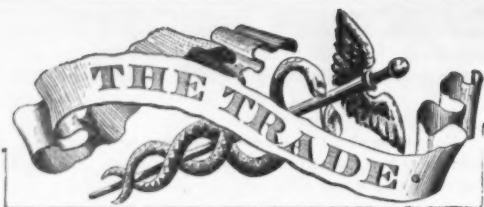
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OFFICE AND FACTORY:
18th and 49th Streets, and 11th and 12th Avenues,
NEW YORK CITY.



WAREHOUSES:
No. 146 Fifth Avenue,
NEW YORK CITY.

HARDMAN, DOWLING & PECK.



—Mr. Charles H. Steinway arrived on Sunday from London.

—Albert Gemunder, organ builder, Columbus, Ohio, is dead.

—It is rumored that the agency of the Vose piano in Detroit, Mich., is about to be changed.

—Notwithstanding the general dullness, the Emerson Piano Company is continuing its large trade.

—A. Gleitz & Sons is the name of a new piano-manufacturing firm located on Vanderbilt avenue and 178th street.

—We hereby acknowledge the receipt of Vose & Son's latest catalogue, marked "Compliments of Geo. W. Carter."

—It is reported that Mr. Geo. W. Foster, piano and organ dealer, Keene, N. H., has mortgaged his house for \$2,000.

—Within the next few weeks the definite particulars in reference to the Henry F. Miller Piano Company will be known to the trade.

—Ludden & Bates have been very busy notwithstanding the election excitement. Mr. Bates is sanguine about the fall trade throughout the South.

—In answer to an inquiry we will state that we have definite and authentic information that Mr. Cady is at present employed at Atlanta, Ga., by the Estey Organ Company.

—A medium-sized, new-style upright will soon be added to the catalogue of the Hallett & Davis Company. This will make three styles of uprights manufactured by that company.

—An absolute divorce was granted by Judge Donohue on Friday to Merrie N. Weber from Albert Weber. Statement of these proceedings was published some time ago in THE MUSICAL COURIER.

—H. Kroeger & Son should not permit anyone to "huckster" their notes around to be shaved. It does not improve their credit. Although it may be done "confidentially," still the music trade hears of it.

—Mr. Louis Grunewald's opera-house, in New Orleans, has been opened under splendid auspices. The opening of this house destroys the Bidwell monopoly in New Orleans, as Bidwell controlled all the other theatres.

—The open letters on the subject of the organ trade, written by Mr. J. B. Woodford, of the Loring & Blake Organ Company, should be read by every person interested in the subject. They can be read with profit and pleasure.

—The item to the effect that M. A. Sheetz & Son, Keokuk, Ia., had sold out, was incorrect. M. A. Sheetz & Son are general agents of the Ithaca Organ and Piano Company, and dealers in sheet-music and musical merchandise.

—M. Steinert & Sons have been averaging over fifty pianos a month recently. Nearly all the trade done by this house is in first-class and high-priced pianos. Their trade must, therefore, be considered remarkable. They do not handle organs at all.

—We have again been questioned by parties in Boston as to the rumored business relations that are to be arranged between Mr. Geo. W. Carter and Colonel Moore, both formerly of the Emerson Piano Company. We reiterate that there is not one

word of truth in the rumor, and think it hardly necessary to refer to it again. Mr. Carter is fully identified with the firm of Vose & Sons.

—The sheet-music business in Boston has not been active of late. Oliver Ditson & Co. advertise the Novello edition at very low figures. This is probably due to the establishment of a branch in New York city of the London house of Novello, Ewer & Co.

—Mr. J. B. Woodford, secretary of the Loring & Blake Organ Company, who is making a tour of the Pennsylvania cities, writes us from Harrisburg that while trade is quiet, the dealers are generally hopeful, and show their confidence in a revival of trade after the subsidence of political excitement, by liberal orders for organs.

—The Savannah Evening News, in speaking of the Ludden & Bates Music House, says: "Savannah has a pride in this great wholesale piano and organ house, as it is the only one South, and has also been no small factor in our city's retaining her prestige as a leader in musical culture; hence we thus fully indorse its standing and note its continued and deserved success."

—The formal opening of Mr. E. W. Tyler's new piano warehouses on Tremont street, Boston, Mass., was to take place on last Monday, and Mr. Otto Bendix, Mr. John Orth and the Beethoven Quartette were to participate. Mr. Tyler, who represents the Knabe piano, has secured elegant and commodious rooms in the proper section of Boston, and can now do justice to the celebrated instruments he represents. The Knabe pianos enjoy a very high reputation in the East.

—The branch of the Estey Organ Company, Boston, under the management of Mr. Alex. M. Davis, is making a splendid showing of the Decker Brothers piano. Apropos, while there are a large number of piano manufacturers in Boston and the retail made a special object by most of them, it must be admitted that the representatives of the New York manufacturers are a very active set of business men, who do a large trade. The aggregate number of Steinway, Decker Brothers, Haines, Weber, Hardman, Steck, Kranich & Bach, Gabler, Sohmer, Behr Brothers and Fischer pianos sold is very large. The Boston pianos sold chiefly in New York are, of course, the Chickering, then the Emerson, the Hallett & Davis, the Hallett & Cumston and Ivers & Pond pianos.

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Return of the Prominent Citizen.

[From the Detroit Free Press.]

HE was supposed to be worth \$100,000, and he flattered himself that when he slept an hour later than usual in the morning all the business of the city waited for him to get out of bed. When a letter arrived a few days ago demanding his presence in the North for three or four weeks he hesitated to go. He knew just how broken up the city would be, and he had his fears that nothing would be done in the paving line, and that all building would at once stop dead still.

However, the prominent citizen at length decided to go, and he got off quietly. Nobody rushed out to stop him and beg him to put off his journey, and as far as he has since learned the council has passed no resolutions of regret. He returned the other evening and great was his surprise to find the city still here. It hadn't strayed or been stolen. The City Hall hadn't tumbled down, and he couldn't find grass growing in any of the business streets. This was bad enough, but as he walked up street he met a friend who called out:

"Hello! Blank, going away?"

"No, sir; I have just returned from a month's trip to the North."

"Indeed! why, I hadn't even missed you."

A few steps farther on he encountered another, who was still more surprised to hear that he had been absent, and added:

"And the papers didn't even mention the fact!"

The prominent citizen reached home to find everything running as smoothly and satisfactorily as when he left. It was a great shock to him, but the climax came when he was called to the door to see a humble-looking man, who said:

"You know I was talking with you three or four days ago about trimming up your trees, and I called to say it would be a job worth about \$4."

The prominent citizen had returned. What of it?

Why, he was a prominent goose. Why didn't he have sense enough to interview the press with a box of fine cigars or a block of Rock Island stock?

And then there's a difference in stocks. Now here's J. A. Bates, manager of Ludden & Bates Southern Music House. He's not such a big man either, but when he went North the whole country just tipped up, and to restore the equilibrium he had to buy \$50,000 worth of Chickering pianos at one fell swoop; and, now he's home again (ain't grown an inch either), the citizens will honor him with an immense mass meeting on next Tuesday and Wednesday nights in Monument square.

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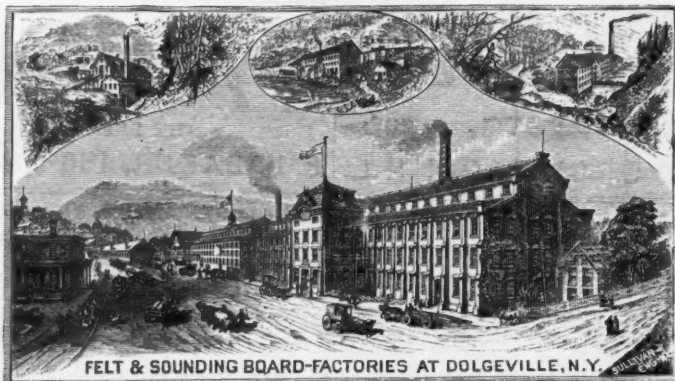
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